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ART NEEDLEWORK

WORK OF THE ASSOCIATED ARTISTS.



ing. This is worked in fine satin-stitch embroidery with floss and filoselle; the blossoms in cream deepening to amber and tipped and shot with pinkish-purples, the foliage in browns and soft greens. Here and there shows a silver cobweb hung across the twigs, and a couple of birds in pursuit of a winged insect give point to the sketch. The companion panel, entitled "Summer," is of silver-fawn plush varied with the same amber silk canvas. Upon this are drawn masses of roses, ascending the scale from rich crimson to blush-pink, from Maréchal Niel yellow to palest cream.

A portière designed by the Associated Artists is of dark-blue silk sail-cloth, the entire ground covered with a pattern of mallows with foliage. The leaves are outlined and veined in heavy twisted silk of several shades of green and brown, while the blossoms are darned in with the warp of the fabric, giving an effect of painting when complete. The softness of the pink-purple thus obtained is indescribable.

A piano-scarf of silk canvas of the true crushed-strawberry tint, has the ends worked in the fashion of the portière just described, with dull greens, turquoise blues, and deeper reds shading into the ground. This is to be bordered and banded with a silvery-salmon plush.

The vexed question of mantel lambrequins is decided by the Associated Artists for their own work by using, to cover the mantel-board, either plush or any stuff to match the hangings of the room. A very narrow fall of two or three inches in width shows in front, just enough to reveal a suggestion of embroidery upon the hem. At the ends the cover hangs scarf-wise and is embroidered with exquisite elaboration. In this way, they argue, the purpose of decoration is fulfilled without involving the danger from fire of an overhanging drapery, or the certainty of soil from coal or wood smoke where the fireplace is in use. No doubt the good sense of this decision will make it warmly welcomed by those critics of modern household art who have accepted chair-backs under strong feminine pressure, but have obstinately "stood" at mantel lambrequins, which they declare to be inventions of the evil one.

A small curtain, to hang before the open shelves of a music cabinet, was made by the Associated Artists of eastern blue silk stuff, banded with plush of the same hue, and bordered by a narrow line of the same plush. The two bands of plush crossing it at the bottom were connected by a network of gold thread, laid on and sewn in place by stitches of silk. A device of flowers, beautifully wrought in silks, filled up the central space, and the appliqué plush letters of the word "Music" were fantastically intermingled with sprays of foliage.

A superb curtain, lately finished by the Associated Artists, is the result of weeks of experiment with various colored embroidery silks, manufactured to their order in a neighboring State. No one who has not stood behind one of the large frames used in these rooms, and watched the apparently endless process of working in one shade, picking it out, trying another, and still another, before a satisfactory result is attained, can have any just idea of the enormous work and thought a single piece of drapery thus decorated represents. As the designs used are all originals, and are never exactly reproduced, the specimens of work to be seen at the Associated Artists' are a continued surprise to their visitors. In the instance referred to the stuff employed is the richest of the new American fabrics, a cloth of silk and gold, pale yellow in hue, pliable, and falling, when hung, in soft folds. The design is a vase, from which springs a mass of rose-boughs laden with bloom

—a suggestion of Carolina gardens in May, not to go farther from home for an illustration. Here are roses milk-white, amber and sulphur-colored; roses just touched with pink in their hearts, and roses burning with a flame of crimson. Not alone are these studies from nature drawn with exquisite ease and grace, but the stitches set upon them are taken with that finish and precision we have been accustomed to associate principally with Chinese or Japanese needlework. While such a specimen is in progress the workers are not only furnished with models of their subject painted in water colors, but are subjected to continual oversight in every spray or bud from one of the guiding spirits of the establishment, who approves or condemns the result, as may be.

Another admirable specimen of work from these rooms is a window drapery, to hang close to the glass, made of silk bolting cloth. Upon the transparent surface is painted in water colors the waving growth of a rice plantation, the lights and shadows supplied by touches of embroidery silk, deftly applied. At the base is a design of water lilies, with their foliage painted and worked in silks, the occasional glimmer of water suggested by a silver thread. Another such curtain is of white bolting-cloth, having a line of yellow silk darned in around the hems and a border of conventional disks painted alternately in salmon pink, blue, Indian red, tawny brown, and gray. These patterns are outlined merely with long stitches of silk, and the effect of the curtains when hung is exceedingly pretty.

NEEDLEWORK NOTES.

SILK embroidery on net for decorating evening dresses is a pretty summer work, portable and easy. Floss silk for filling and

striped with wide and narrow scarlet worsted braid, worked in black, the edge Vandyked and bound with braid.

A most unusual adaptation of embroidery to the purposes of the toilet was in a dress worn by Lady Archibald Campbell at one of the royal drawing-rooms, which, as a matter of curiosity, may be worth describing. The ground of the dress was of black Lyons velvet, slashed on one side with silver-gray satin. Across the waist was worn a black velvet band, "en gibière," bearing shields united by Gaelic knots in gold and secured by a silver fish, one of the Argyle Campbell badges. A shield-shaped pouch similarly emblazoned hung to one side, fastened by badges of silver fish and bog myrtle. The train, fastened to the shoulders by similar badges, was of silver gray satin embroidered with the full coat of arms of the Campbells of Argyle. In this design the shield, five feet long, was supported by red lions and surmounted by a boar's head, with the device "Ne obliviscaris" below, in black letters on a silver phylactery. The silver sea, on which floated the galley of Lorne, was represented by appliques of cloth of silver.

C. C. H.

Many longing eyes have recently turned on the dress net-flounces hanging in the shop windows. More delicate and exquisite forms of embroidery have rarely appeared. There is also in these something of the intrinsic worth as well as beauty of lace, and a flounce of such description may well be one of the acquisitions of a lifetime and a subsequent heirloom. To an expert needlewoman their possession is not an impossible thing, and some directions for making them will here be given. The design and coloring are the most important considerations. These should be carefully worked out first on paper. It may be stated in passing

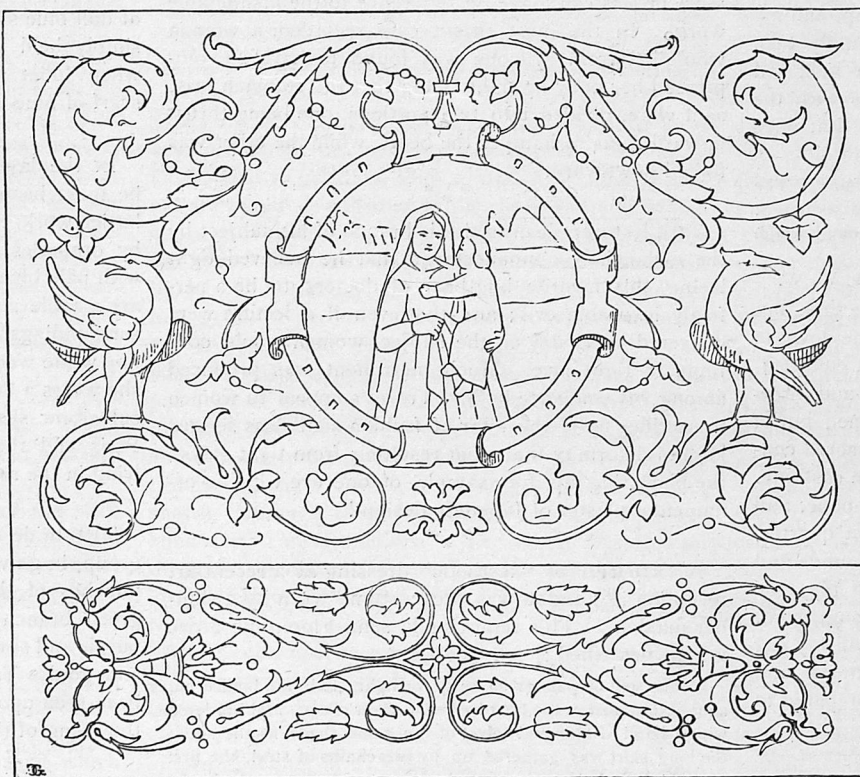
that the flounce of the moment is in colors. The design should afterward be transferred to silk mull, which must be carefully kept smooth. The bottom, for example, is in large shell-like scallops with a very deep button-hole. This is wrought in shaded olive-green silks, whose tones, not beginning very low, take in the most delicate pale tints. Within the deep scallops there is also a design of rather open character, such as a diamond-like crossing of threads inclosed in an oval of satin stitch done lightly. The upper part of the design we are contemplating, a flounce, whose decoration extends nearly a half a yard deep, is of long pointed leaves and open-petalled flowers. These are so arranged as to leave a good deal of the ground untouched. The flowers are worked, or rather outlined, in button-hole stitch with shaded yellow-pink silk. This includes all the various petals, and within the flowers shading is slightly indicated, or rather the surface is broken here and there by groups of stitches in clusters. The leaves are outlined in the same way, with their veining likewise indicated in pale yellow silks and with stitches introduced very much as in the flowers. This embroidery is then carefully cut out and transferred to a net foundation, in which the net extends a finger's length above the embroidery. The mull is so thin that the meshes show through the mull, and the effect is really of embroidery on the lace. White flounces can be done in the same manner, and more beautiful adjuncts to dress cannot be found.

A fancy of the season is embroidered net ruffles to parasols. A black parasol, for example, has a fall of black net, a finger-length deep, embroidered in colors. The embroidery consists of the button-holed scallops and small designs in satin stitch in solid color. These ruffles are very pretty, and can be easily made at home by any one at all skilled in embroidery.

A portière for summer use, of écu linen, loosely meshed, is simply hemmed two inches deep. The border, which is at least seven inches broad, has a large scroll pattern, such as has been alluded to, worked in outline stitch, the leaves in olives, the flowers in dull reds. The ground is then filled in in darned stitch with pale blue filoselle. By no other means could such a distinguished effect be secured with so little work. The bottom of the portière has drawn work at least a quarter of a yard deep for a border, and is finished with deep linen fringe. Another portière of somewhat the same sort has darned work in yellow introduced in the centres of the flowers and the veinings of the leaves are of large starry blue flowers in gilt thread.

Pongee is used largely for such work in tidies and toilet sets. In this case silk is always used for the embroidering. The finest sheer linen also serves well. One of the most delicate and exquisite tidies at the Decorative Art Society rooms is of this, with a deep border in which a large open-petalled flower is outlined in old reds, and the ground filled in with pale blue filoselle so closely that the white beneath scarcely shows. In choosing blues avoid the cold, steely hues for the warmer tints.

M. G. H.



EMBROIDERED ALTAR-CLOTH.

embroidery silk for outlines are both used, and where a gold or silver thread is added, the pattern is much enriched. The simplest way of doing this work is to have the pattern drawn upon paper, then tack the net to it and draw the lines with ink. Where the pattern is easily seen through the net this is not always necessary, as the work is more even when done with a backing, and it need not be removed from the paper until finished. Use satin stitch or Indian filling stitch for the flowers and leaves, ordinary stem stitch for the vines and tendrils. A charming variation of this work is to take black Spanish lace having a decided pattern and outline the design with gold thread darned in. If there are large dots, they look well outlined, for transparent sleeves and fichus for summer dresses made of black satin, silk, or grenadine. An edging of lace should then be darned with gold to finish the sleeves and neck, and no white should be worn with this costume whether in lace or ruching. A garland of shaded carnations embroidered on black net was made for the trimming of a black satin gown with excellent effect, and another of roses and forget-me-nots on a foundation of white, decorated a robe of white Indian silk.

A picturesque valance for a veranda has been made by using gray and white striped ticking, and basting upon it broad stripes of turkey red, which are then worked down with large, bold feather stitching or herring-bone stitching in black wool. The edge is cut in points and bound with turkey red. For garden furniture, or veranda chair-covers, blue and white ticking is